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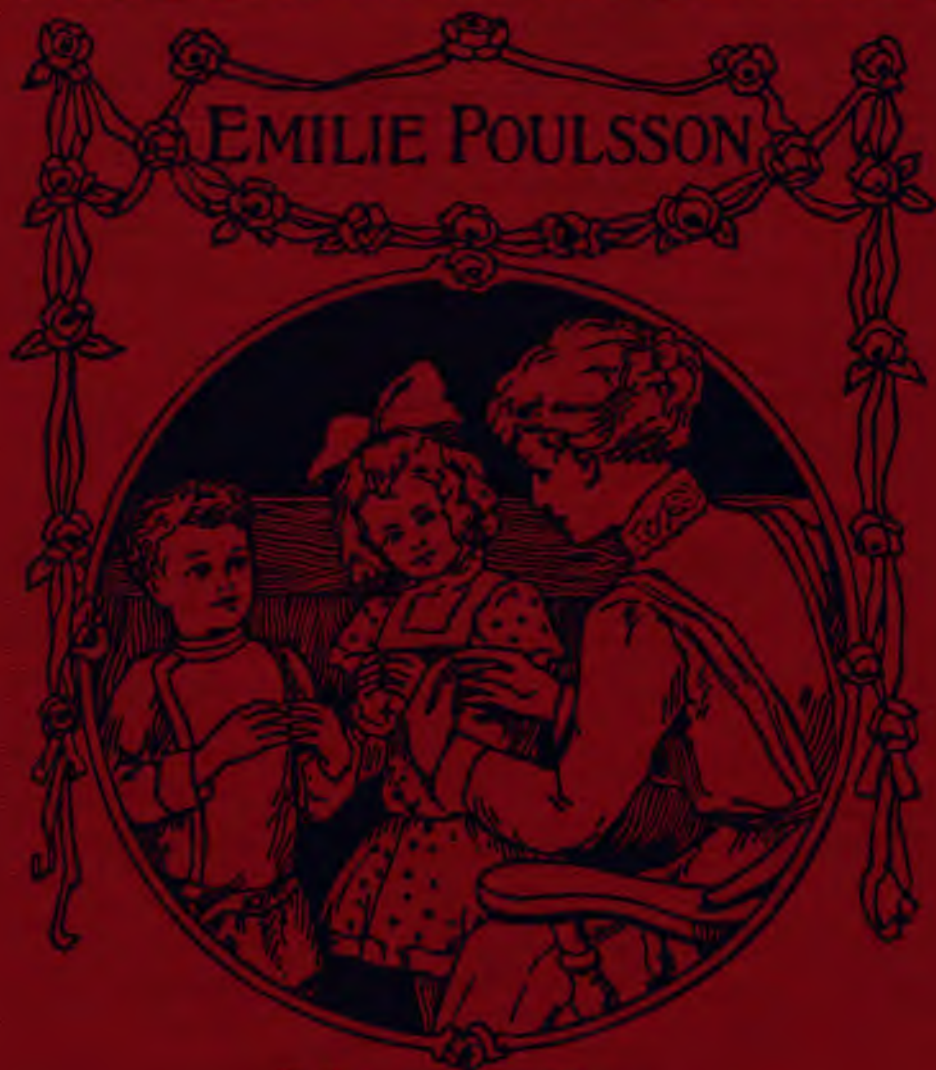
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FINGER PLAYS

FOR NURSERY AND KINDERGARTEN

EMILIE POULSSON



Music By
CORNELIA C. ROESKE

This One



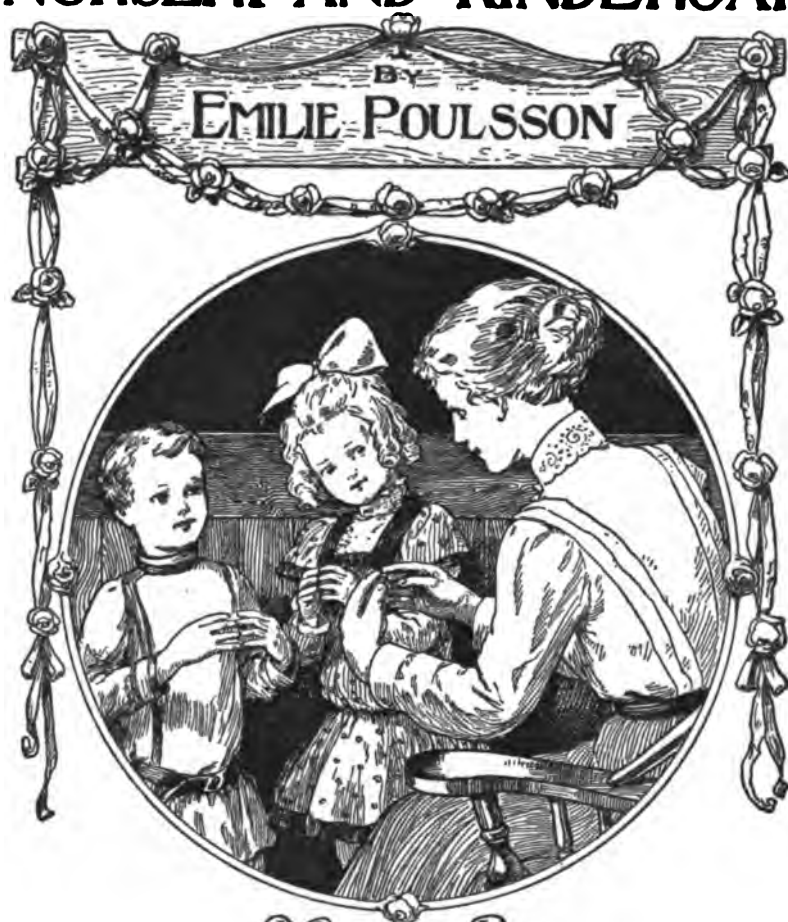
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"WHAT THE CHILD IMITATES, HE BEGINS TO UNDERSTAND."—*Proctor.*

FINGER PLAYS

FOR NURSERY AND KINDERGARTEN



BY
EMILIE POULSSON

Music By

CORNELIA C. ROESKE

Illustrations By L.J. BRIDGMAN

BOSTON

LOTHROP. LEE AND SHEPARD CO.

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PREFACE.

"WHAT the child imitates," says Froebel, "he begins to understand. Let him represent the flying of birds and he enters partially into the life of birds. Let him imitate the rapid motion of fishes in the water and his sympathy with fishes is quickened. Let him reproduce the activities of farmer, miller and baker, and his eyes open to the meaning of their work. In one word let him reflect in his play the varied aspects of life and his thought will begin to grapple with their significance."

In all times and among all nations, finger-plays have been a delight of childhood. Countless babies have laughed and crowed over "Pat-a-cake" and other performances of the soft little hands; while children of whatever age never fail to find amusement in playing

**"Here is the church,
And here's the steeple,
Open the doors,
And here are the people!"**

and others as well known.

Yet it is not solely upon the pleasure derived from them, that finger-plays depend for their *raison d'être*. By their judicious and early use, the development of strength and flexibility in the tiny lax fingers may be assisted, and dormant thought may receive its first awakening call through the motions which interpret as well as illustrate the phase of life or activity presented by the words.

The eighteen finger-plays contained in this book have already, through publication in BABYLAND, been introduced to their especial public, and have been much used in homes, though perhaps more in kindergartens. It will readily be seen that while some of the plays are for the babies in the nursery, others are more suitable for older children.

A baby-friend, ten months old, plays "All for Baby" throughout, pounding and clapping gleefully with all his might — while children seven or eight years of age play and sing "The Caterpillar," "How the Corn Grew" and others with very evident enjoyment.

With a little study of the charming and expressive pictures with which the artist, Mr. L. J. Bridgman, has so sympathetically illustrated the rhymes, mothers and kindergartners have easily understood what motions were intended. To elucidate still farther, however, the playing of "The Merry Little Men" may be thus described:

During the singing of the first verse, the children look about in every direction for the "little men," but keep the hands hidden. At the beginning of the second verse, raise both hands to full view with fingers outspread and quiet. At the words, "The first to come," etc., let the thumbs be shown alone, then the others as named in turn, till all are again outspread as at the beginning of the second verse. In the last verse the arms are moved from side to side, hands being raised and fingers fluttering nimbly all the time. When displaying the "busy little men," raise the hands as high as possible.

The music, composed by Miss Cornelia C. Roeske, will be found melodious and attractive and especially suited to the voices and abilities of the very young children for whom it is chiefly intended.

The harmonic arrangement is also purposely simple in consideration of the many mothers and kindergartners who cannot devote time to preparatory practice.

EMILIE POULSSON.

Boston, 1889.

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DEDICATED
TO
LITTLE CHILDREN

AT HOME AND IN KINDERGARTEN

BY THEIR FRIEND,

EMILIE POULSSON.



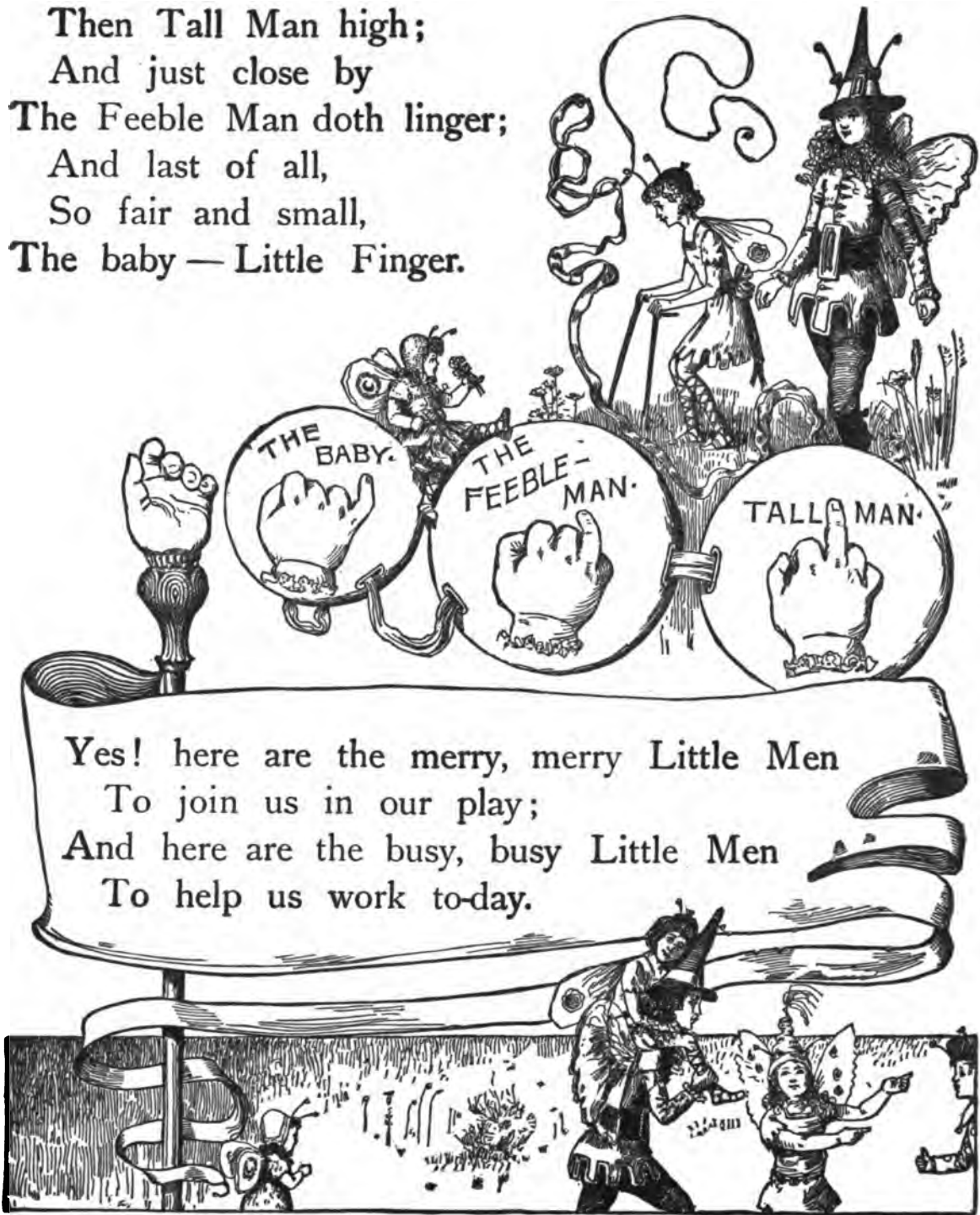


Oh! where are the merry, merry Little Men
To join us in our play?
And where are the busy, busy Little Men
To help us work to-day?



Upon each hand
A little band
For work or play is ready.
The first to come
Is Master Thumb;
Then Pointer, strong and steady;

Then Tall Man high;
And just close by
The Feeble Man doth linger;
And last of all,
So fair and small,
The baby — Little Finger.



THE MERRY LITTLE MEN.

EMILIE POULSSON.

CORNELIA C. RORSKE.

Oh! where are the mer - ry,

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand starts with a half note G4, a quarter note A4, and a quarter note B4. The left hand starts with a half note G3, a quarter note A3, and a quarter note B3.

mer-ry Lit - tle Men To join us in our play? And where are the bus - y, bus - y Lit - tle Men To

The second system of musical notation. The vocal line continues with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with a half note G3, a quarter note A3, and a quarter note B3.

help us work to - day? Up - on each hand a lit - tle band For work or play is

The third system of musical notation. The vocal line continues with a half note F#5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with a half note G3, a quarter note A3, and a quarter note B3.

THE MERRY LITTLE MEN.

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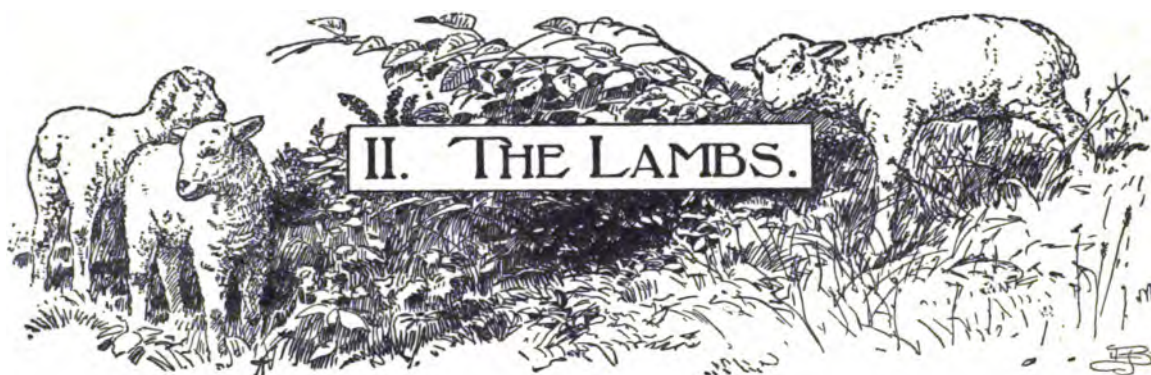
read - y. The first to come Is Mas - ter Thumb; Then Pointer, strong and stead - y; Then

Tall Man high; And just close by The Fee - ble Man doth lin - ger; And last of all, So

fair and small, The ba - by - Lit - tle Fin - ger. Yes! here are the mer - ry, mer - ry Lit - tle Men To

join us in our play; And here are the bus - y, bus - y Lit - tle Men To help us work to - day.

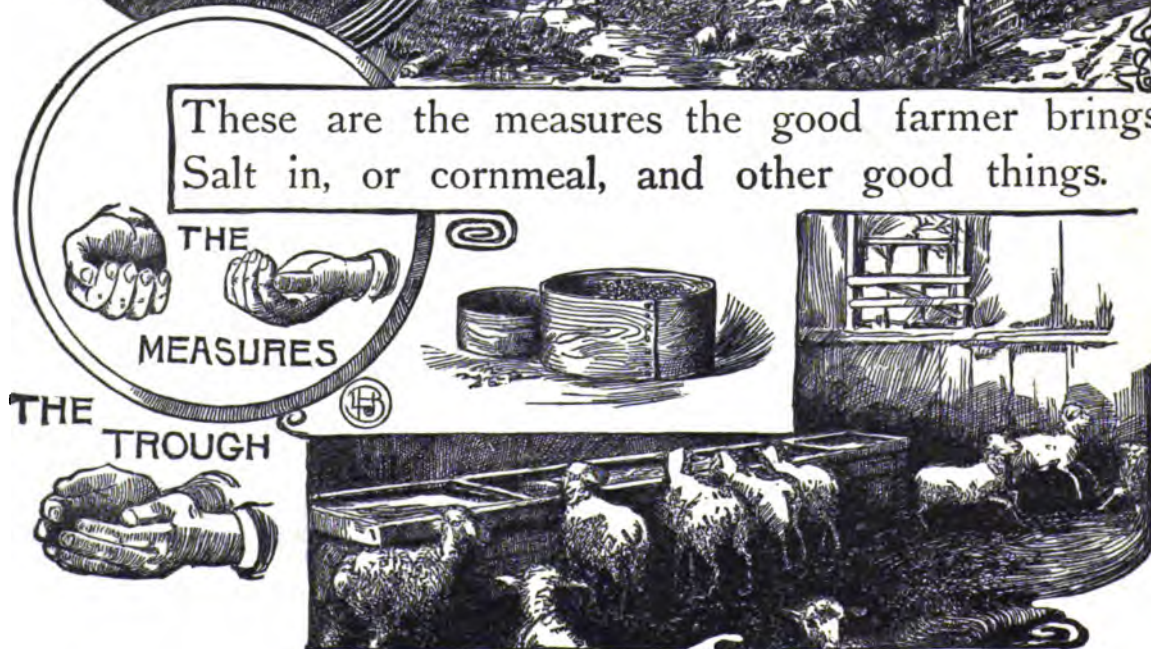
The musical score is written for voice and piano. The key signature is one sharp (F#), indicating G major. The tempo and style are not explicitly marked. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The vocal melody is written in a single staff with lyrics underneath. The score is divided into four systems, each containing a vocal line and a piano accompaniment section.



This is the meadow where all the long day
Ten little frolicsome lambs are at play.



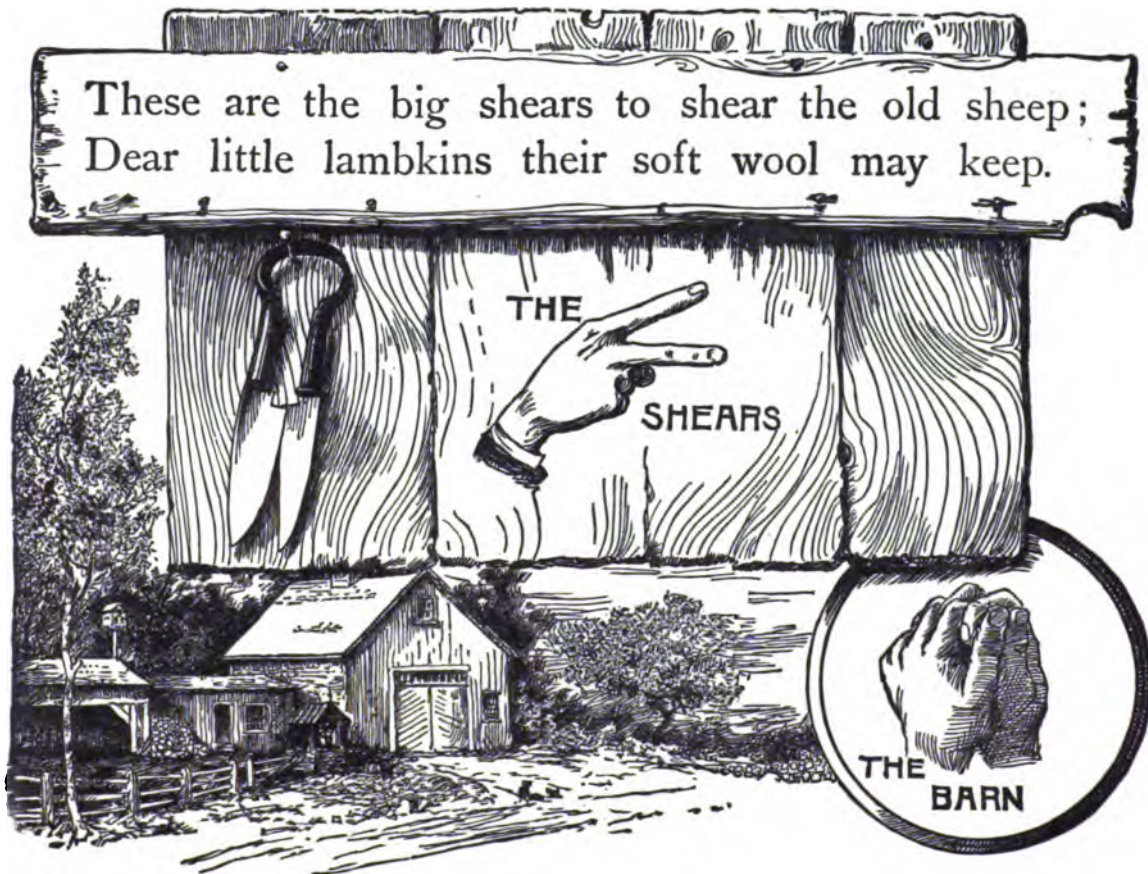
These are the measures the good farmer brings
Salt in, or cornmeal, and other good things.



This is the lambkins' own big water-trough;
Drink, little lambkins, and then scamper off!



This is the rack where in winter they feed;
Hay makes a very good dinner indeed.



Here, with its big double doors shut so tight,
This is the barn where they all sleep at night.

THE LAMBS.

EMILIE POULSSON.

CORNELLIA C. ROESKE

A musical score for the song "The Rose Tree". The score is written for piano and voice. The piano part is in the lower register, using a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The piano part features a steady eighth-note accompaniment. The voice part is in the upper register, using a single treble clef. The melody is simple and catchy, with a few rests. The score is presented in a clear, black-and-white format.

1. This is the mead-ow where all the long day Ten lit-tle frolicsome lambs are at play.

These are the measures the good farmer brings Salt in, or corn meal, and oth-er good things.

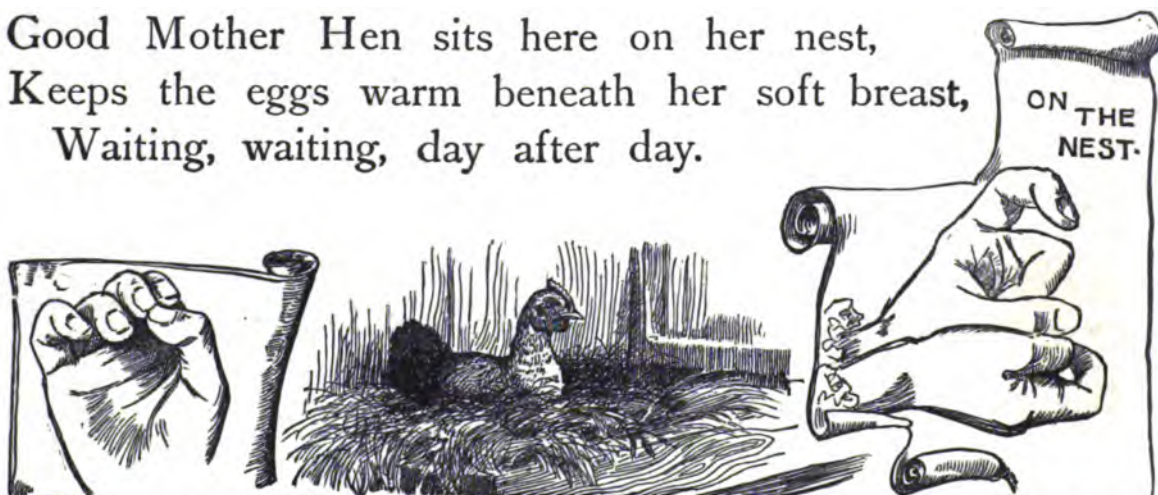
**2 This is the lambkins' own big water-trough ;
Drink, little lambkins, and then scamper off !
This is the rack where in winter they feed ;
Hay makes a very good dinner indeed.**

**8 These are the big shears to shear the old sheep;
Dear little lambkins their soft wool may keep.
Here, with its big double doors shut so tight,
This is the barn where they all sleep at night.**





Good Mother Hen sits here on her nest,
Keeps the eggs warm beneath her soft breast,
Waiting, waiting, day after day.

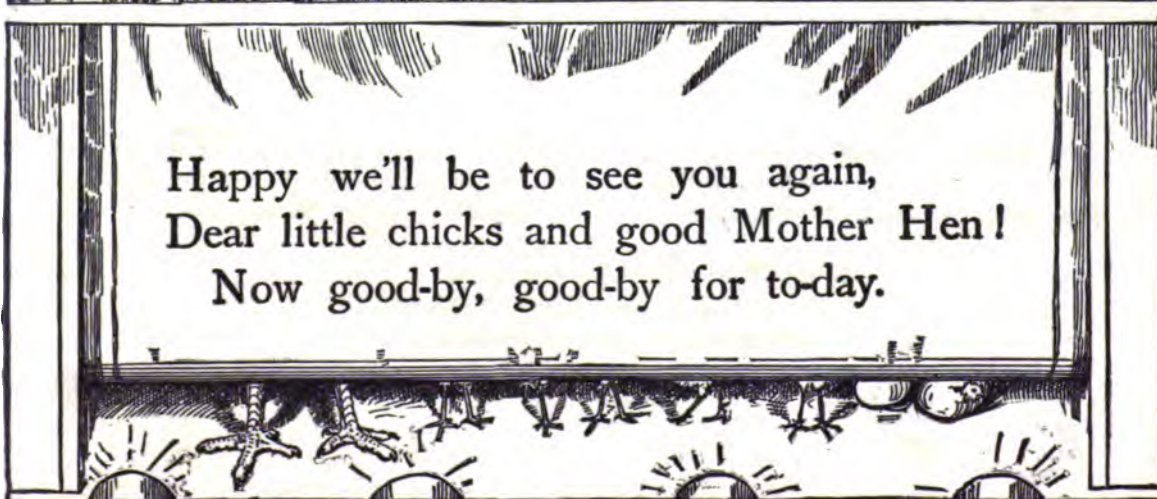
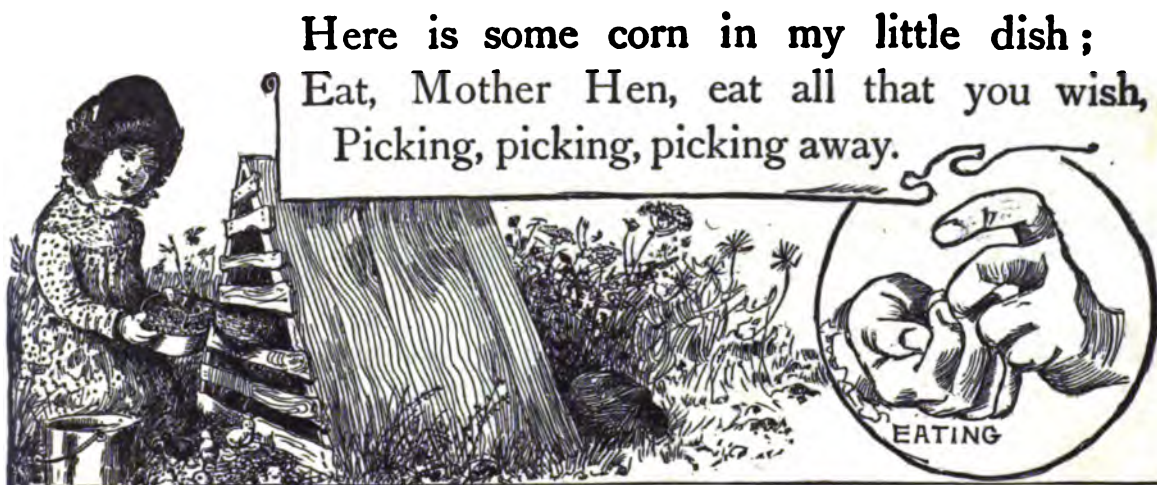


Hark! there's a sound she knows very well:
Some little chickens are breaking the shell,
Pecking, pecking, pecking away.



Now they're all out, Oh, see what a crowd!
Good Mother Hen is happy and proud,
Cluck-cluck, cluck-cluck, clucking away.





THE HEN AND CHICKENS.

EMILIE FOVLAGE.

CORNELIA C. ROSE.

1. Good Moth - er Hen sits here on her nest,
 2. Hark ! there's a sound she knows ver - y well:
 3. Now they're all out, oh, see what a crowd!

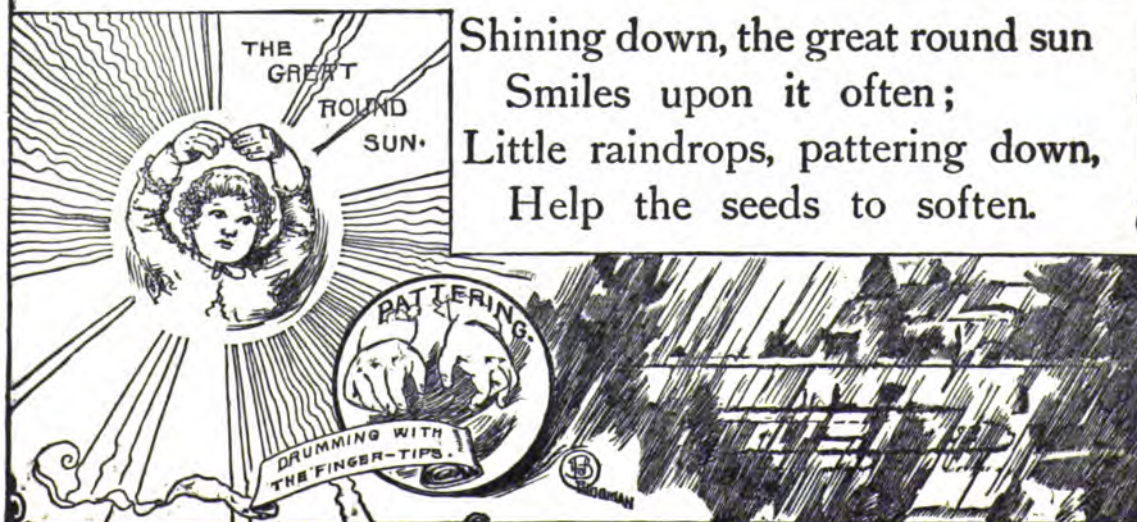
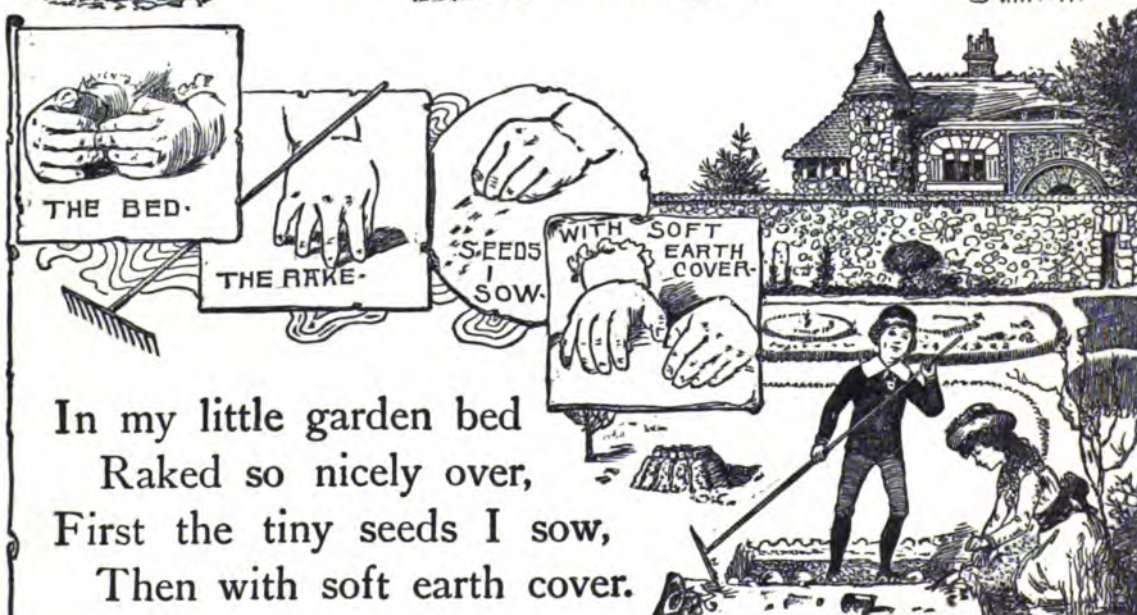
Keeps the eggs warm be-neath her soft breast, Wait-ing, wait-ing, day af - ter day.
 Some lit - tle chick - ens breaking the shell, Peck - ing, peck-ing, peck - ing a - way.
 Good Moth-er Hen is hap - py and proud, Cluck-cluck, cluck-cluck, cluck-ing a - way.

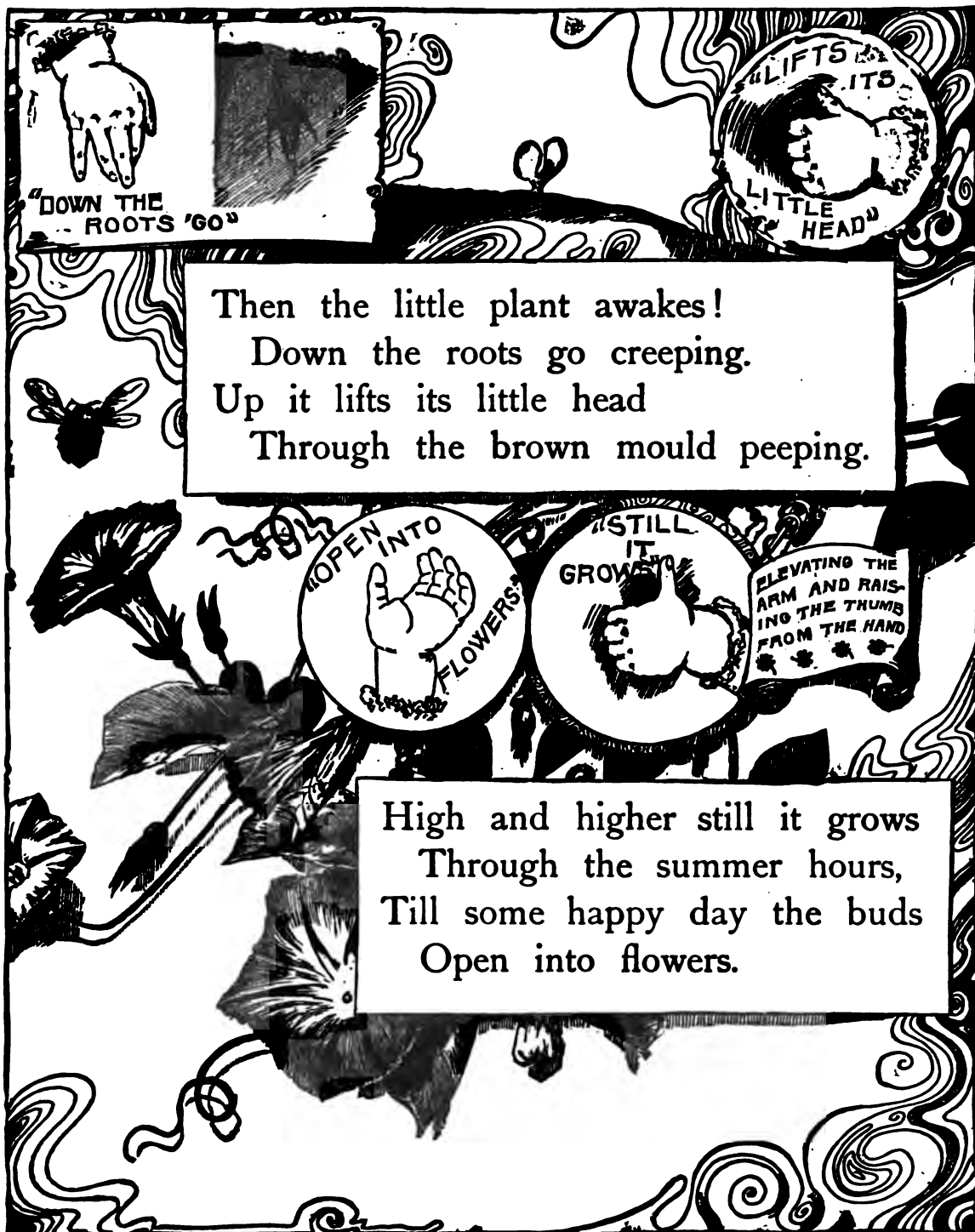
4 Into the coop the mother must go;
 While all the chickens run to and fro,
 Peep-peep, peep-peep, peeping away.

5 Here is some corn in my little dish;
 Eat, Mother Hen, eat all that you wish.
 Picking, picking, picking away.

6 Happy we'll be to see you again,
 Dear little chicks and good Mother Hen!
 Now good-bye, good-bye for to-day.







THE LITTLE PLANT.

HARRIS FOWLER.

G. O. ROSEN.

1. In my lit - tle garden bed Rak'd so nice - ly o - ver,
2. Then the lit - tle plant awakes! Down the roots go creeping.

The first system of musical notation for 'The Little Plant'. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The melody begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

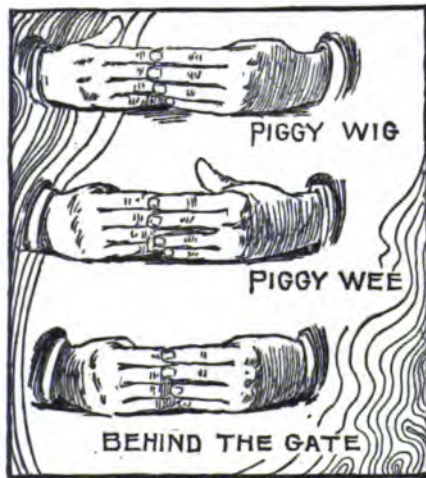
First the ti - ny seeds I sow, Then with soft earth cover. Shining down, the great round sun Smiles upon it often;
Up it lifts its little head Thro' the brown mould peeping. High and higher still it grows Thro' the summer hours,

The second system of musical notation. It continues the melody and piano accompaniment from the first system. The lyrics are written below the melody. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

Little raindrops, patt'ring down, Help the seeds to soft-en.
Till some hap - py day the buds O - pen in - to flow-ers.

The third system of musical notation, concluding the piece. The melody ends with a double bar line. The piano accompaniment also concludes with a double bar line. The lyrics describe the final stages of the plant's growth.





Piggie Wig and Piggie Wee,
Hungry pigs as pigs could be,
For their dinner had to wait
Down behind the barnyard gate.

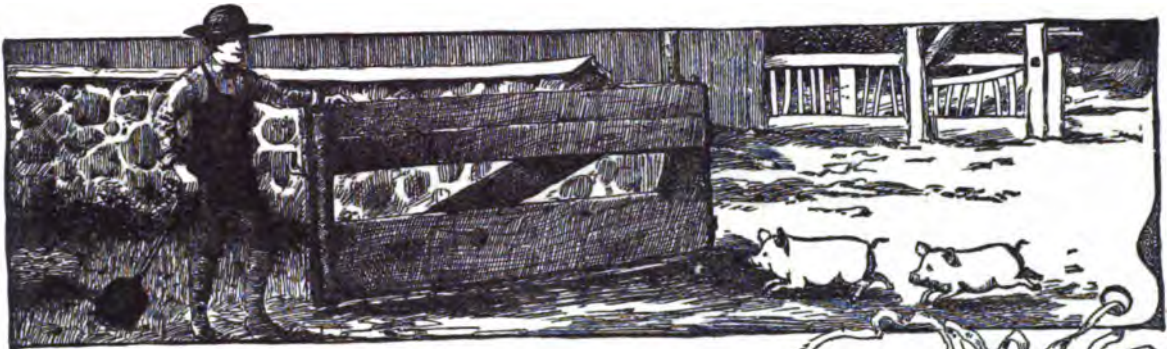


Piggie Wig and Piggie Wee
Climbed the barnyard gate to see,
Peeping through the gate so high,
But no dinner could they spy.

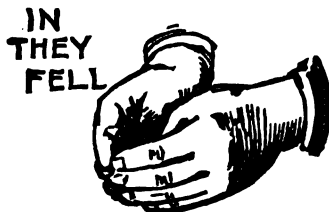
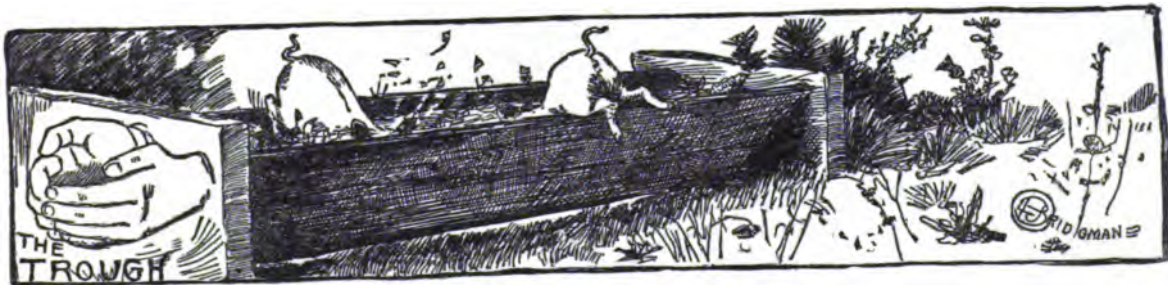




Piggie Wig and Piggie Wee
Got down sad as pigs could be;
But the gate soon opened wide
And they scampered forth outside.



Piggie Wig and Piggie Wee,
What was their delight to see
Dinner ready not far off—
Such a full and tempting trough!



Piggie Wig and Piggie Wee,
Greedy pigs as pigs could be,
For their dinner ran pell-mell;
In the trough both piggies fell

THE PIGS.

EMILIE POULSSON.

CORNELIA C. RONSE.

1. Fig - gie Wig and Piggie Wee,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time, starting with a whole rest for four measures, then singing 'Fig - gie Wig and Piggie Wee,'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

Hum - gry pigs as pigs could be, For their din - ner had to wait Down behind the barn-yard gate.

The second system continues the melody. The vocal line sings 'Hum - gry pigs as pigs could be, For their din - ner had to wait Down behind the barn-yard gate.' The piano accompaniment continues with similar rhythmic patterns.

2 Piggie Wig and Piggie Wee
Climbed the barn-yard gate to see,
Peeping through the gate so high,
But no dinner could they spy.

3 Piggie Wig and Piggie Wee
Got down sad as pigs could be;
But the gate soon opened wide
And they scampered forth outside.

4 Piggie Wig and Piggie Wee,
What was their delight to see
Dinner ready not far off —
Such a full and tempting trough!

5 Piggie Wig and Piggie Wee,
Greedy pigs as pigs could be,
For their dinner ran pell-mell;
In the trough both piggies fell.



VI. A LITTLE BOY'S WALK.



VI. A LITTLE BOY'S WALK.



A little boy went walking
One lovely summer's day:
He saw a little rabbit
That quickly ran away;



He saw a shining river
Go winding in and out,
And little fishes in it
Were swimming all about;



And, slowly, slowly turning,
The great wheel of the mill;
And then the tall church steeple,
The little church so still;

The bridge above the water;
And when he stopped to rest,
He saw among the bushes
A wee ground-sparrow's nest.



And as he watched the birdies
Above the tree-tops fly,
He saw the clouds a-sailing
Across the sunny sky.



FLOWERS



He saw the insects playing;
The flowers that summer brings;
He said, "I'll go tell mamma!
I've seen *so many* things!"



A LITTLE BOY'S WALK.

EMILIE POULSEN.

CORNELIA C. ROSS.

A lit-tle boy went walk-ing One
And slow-ly, slow-ly turn-ing, The
And as he watched the bird-ies A-

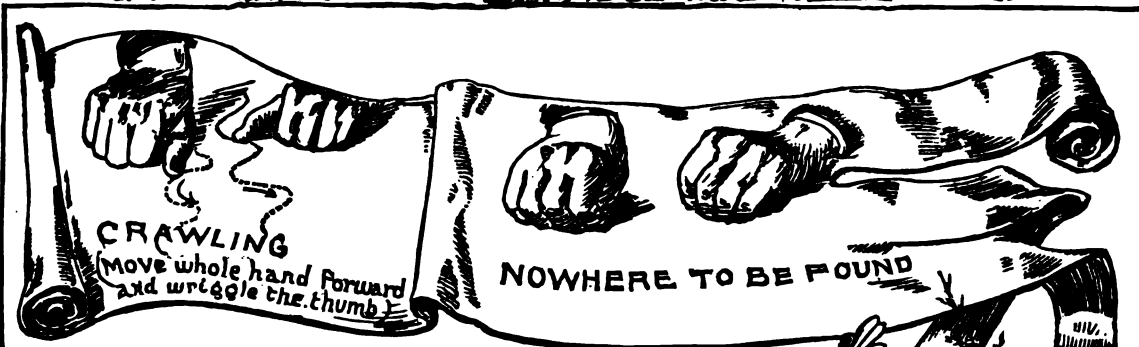
lovely summer's day: He saw a lit-tle rab-bit That quickly ran a-way; He saw a shin-ing
great wheel of the mill; And then the tall church steeple, The little church so still; The bridge above the
bove the tree-tops fly, He saw the clouds a-sail-ing A-cross the sun-ny sky. He saw the in-sects

riv-er Go wind-ing in and out, And lit-tle fish-es in it Were swimming all a-bout.
wa-ter; And when he stopped to rest, He saw among the bush-es A wee ground-sparrow's nest
play-ing; The flowers that summer brings; He said, "I'll go tell Mamma! I've seen so man-y things."





VII. THE CATERPILLAR.



Fuzzy little caterpillar,
Crawling, crawling on the ground!
Fuzzy little caterpillar,
Nowhere, nowhere to be found,
Though we've looked and looked and hunted
Everywhere around!





ROLLED
HIMSELF
AWAY

(Rotate
the thumb,
then double
into the
hand.)

When the little caterpillar
Found his furry coat too tight,
Then a snug cocoon he made him
Spun of silk so soft and light;
Rolled himself away within it—
Slept there day and night.



STIR
RING



A HEAD WE SPY

See how this cocoon is stirring!
Now a little head we spy—
What! Is *this* our caterpillar
Spreading gorgeous wings to dry?
Soon the free and happy creature
Flutters gayly by.



SPREADING
GORGEOUS
WINGS

FLUTTERS
BY
(Move Palms to and fro)



Bridgman

THE CATERPILLAR.

EMILIE POULSSON.

CORNELIA C. ROSENK.

1. Fuz-zy lit-tle cat-er-pil-lar, Crawling, crawling
 2. When the lit-tle cat-er-pil-lar Found his fur-ry
 3. See how this co-oon is stir-ring! Now a lit-tle

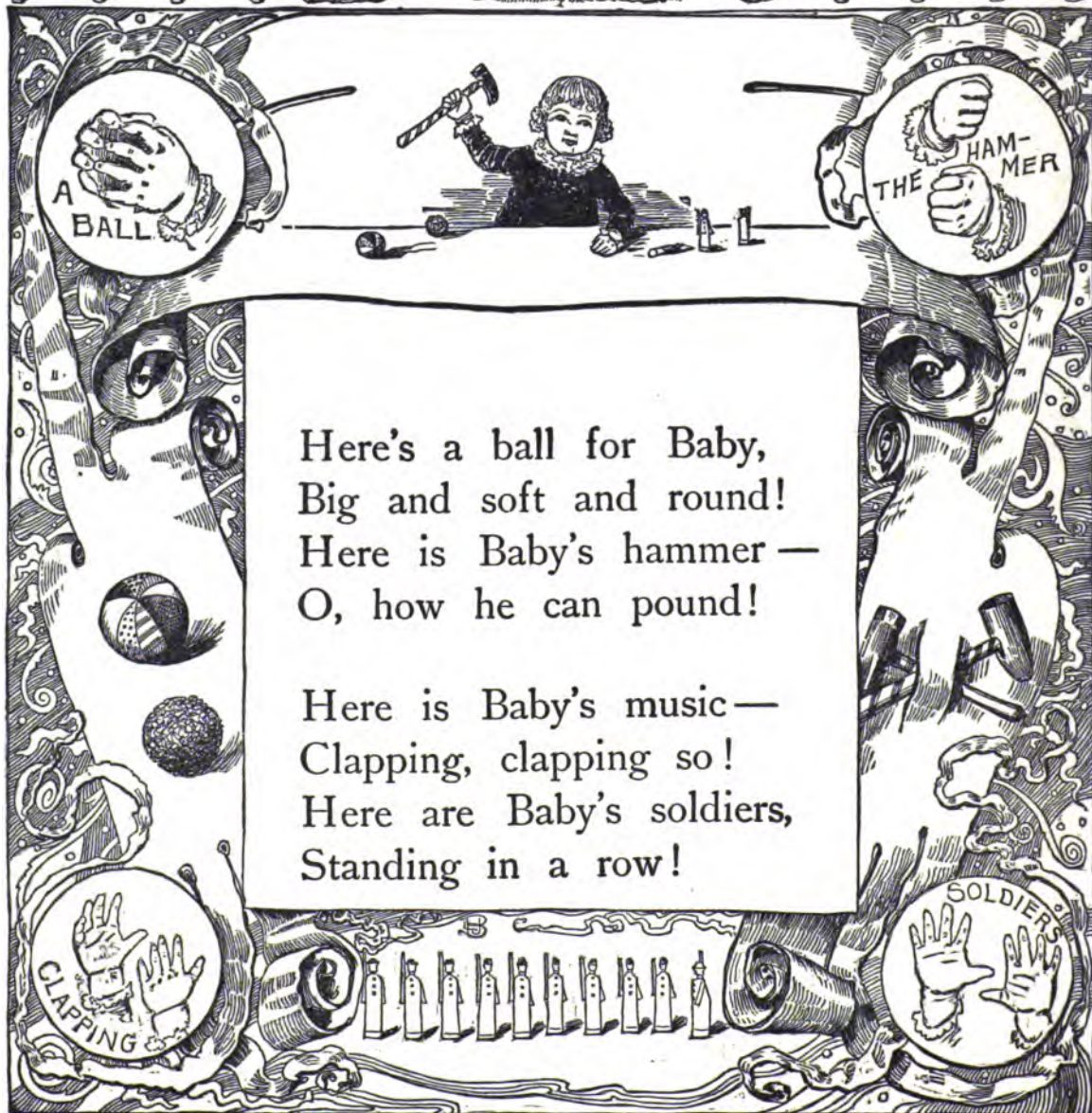
on the ground! Fuz-zy lit-tle cat-er-pil-lar, Nowhere, nowhere to be found, Tho' we've looked and coat too tight, Then a snug co-oon he made him Spun of silk so soft and light; Rolled himself a-head we spy—What! is this our cat-er-pil-lar Spreading gorgeous wings to dry? Soon the free and

looked and hunted Ev-erywhere a-round!
 way with-in it—Slept there day and night.
 hap-py crea-ture Flut-ters gai-ly by.





VIII. ALL FOR BABY.





ALL FOR BABY.

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. Here's a ball for Ba - by, Big and soft and round! Here is Ba - by's ham-mer —

The first system of music is in 2/4 time, key of B-flat major. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

O, how he can pound!

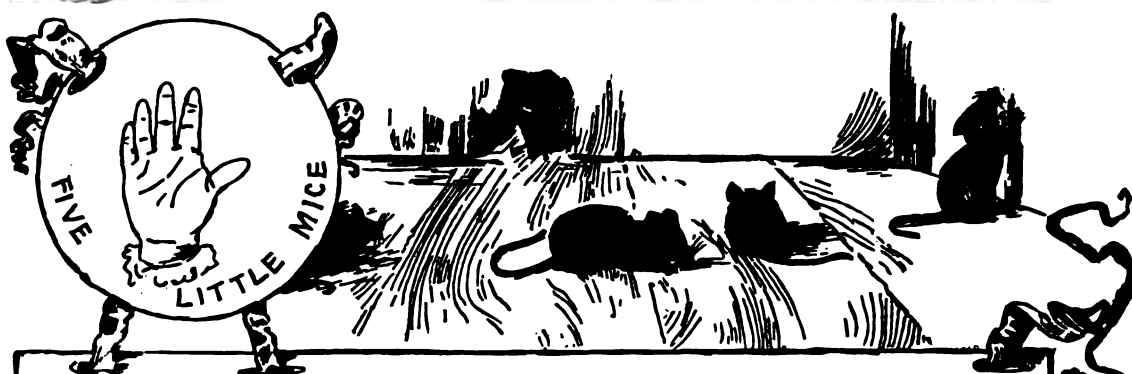
The second system of music continues the melody and accompaniment from the first system. It also includes a vocal staff and a piano grand staff. The lyrics are written below the vocal staff.

2 Here is Baby's music
Clapping, clapping so!
Here are Baby's soldiers,
Standing in a row!

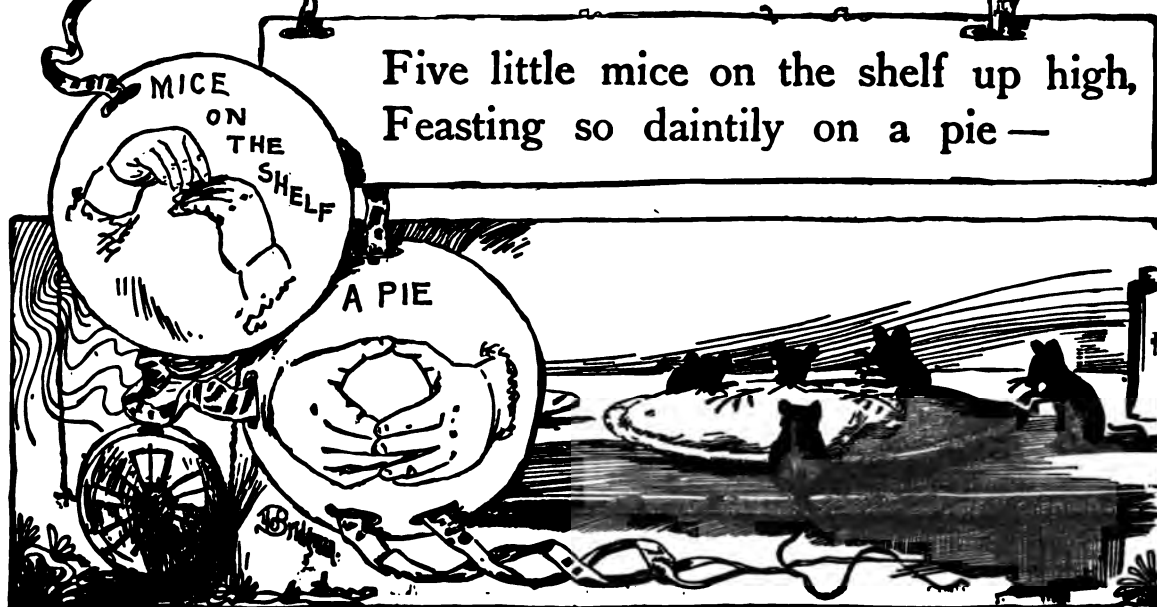
3 Here's the Baby's trumpet,
Toot-too-toot! too-too!
Here's the way that Baby
Plays at "Peep-a-boo!"

4 Here's a big umbrella —
Keeps the Baby dry!
Here's the Baby's cradle —
Rock-a-baby by!

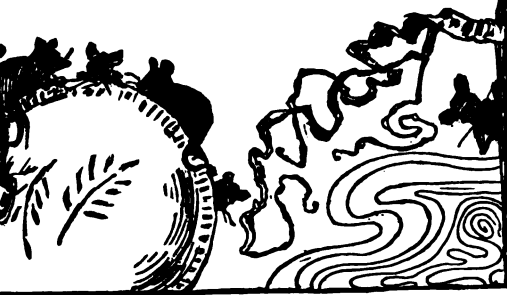
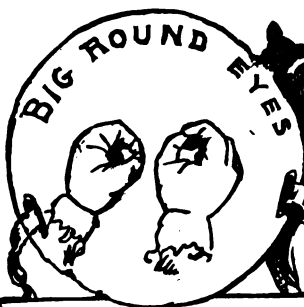




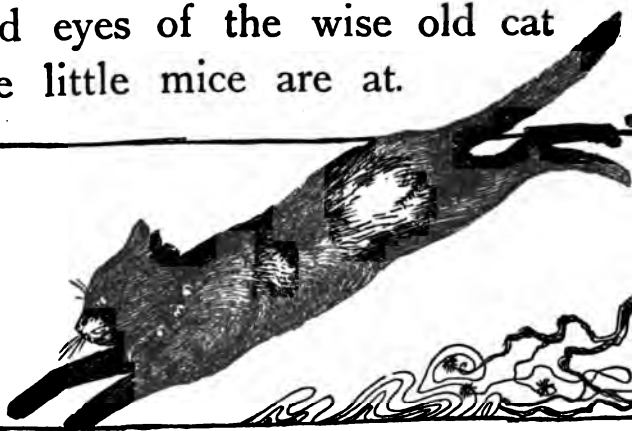
Five little mice on the pantry floor,
Seeking for bread-crumbs or something more;



Five little mice on the shelf up high,
Feasting so daintily on a pie —



But the big round eyes of the wise old cat
See what the five little mice are at.



Quickly she jumps!—but the mice run away,
And hide in their snug little holes all day.

“Feasting in pantries may be very nice;
But home is the best!” say the five little mice.



“MICE
RUN
AWAY”

Left hand lowered
suddenly [Pounce of the
cat] Right hand
brought behind the
back [Mice run away]



FIVE LITTLE MICE.

EMILIE POULSSON.

CORNELIA C. RORSKE.

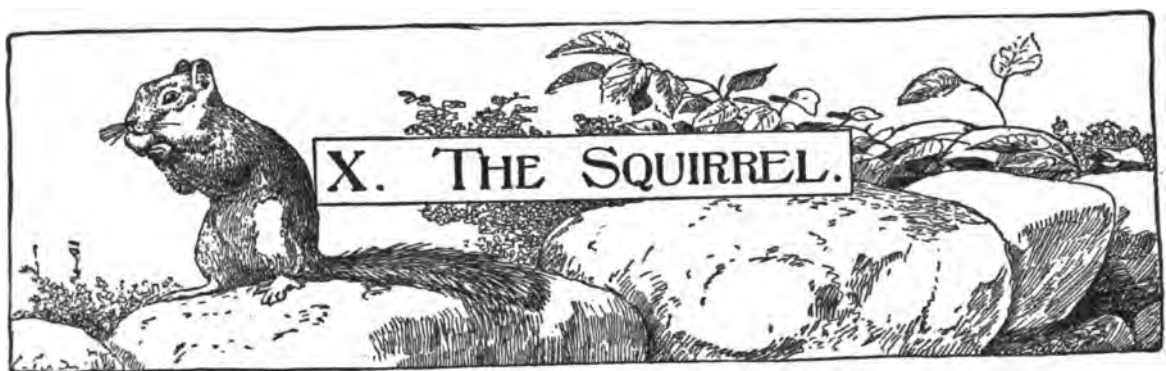
1. { Five lit-tle mice on the pan - try floor,
big round eyes of the wise old cat

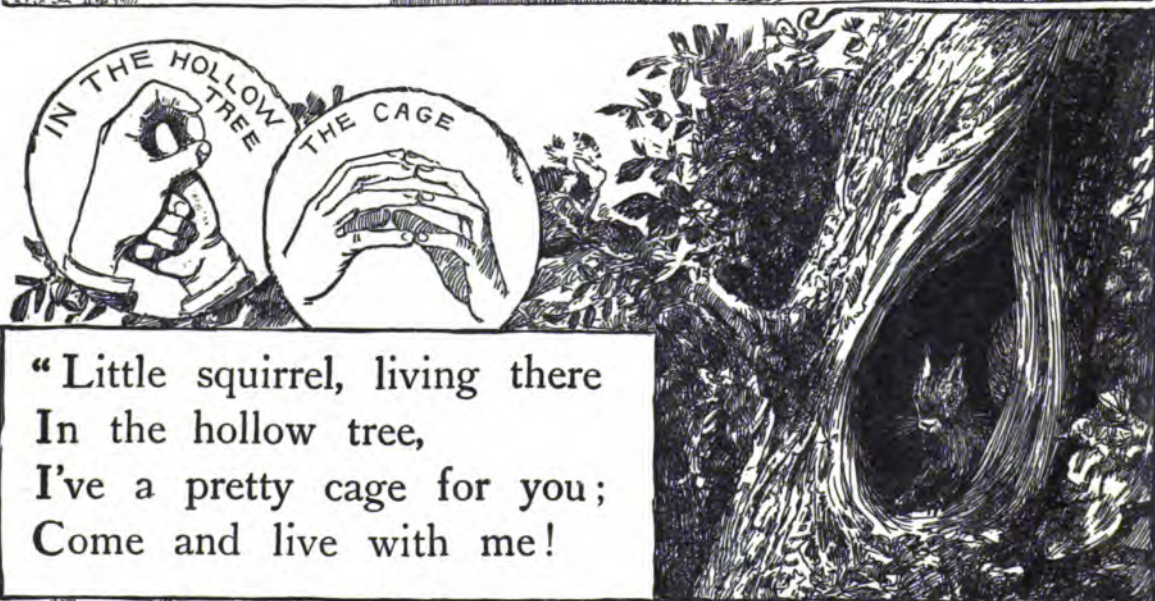
Seeking for bread crumbs or something more ; Five little mice on the shelf up high,
See what the five lit - tle mice are at. Quick-ly she jumps ! but the mice run a - way, And

Feast - ing so dain - ti - ly on a pie— But the
hide in their snug lit - tle holes all day.

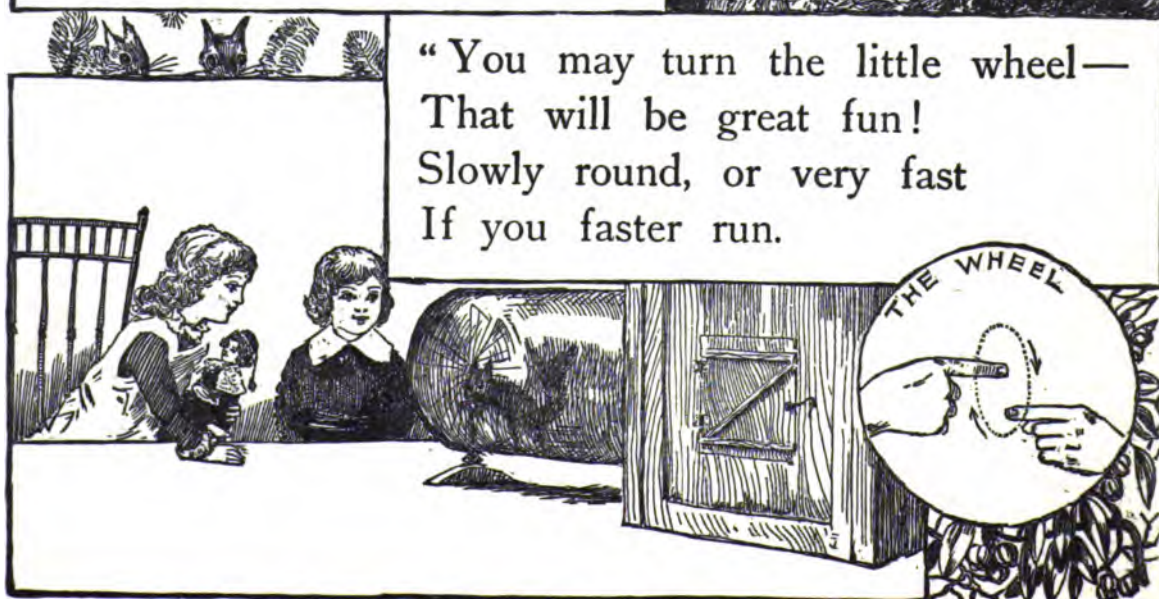
2
"Feasting in pan-tries may be ver - y nice ; But home is the best ! " say the five lit - tle mice.

D.S.





“Little squirrel, living there
In the hollow tree,
I’ve a pretty cage for you;
Come and live with me!



“You may turn the little wheel—
That will be great fun!
Slowly round, or very fast
If you faster run.

"Little squirrel, I will bring
In my basket here
Every day a feast of nuts!
Come, then, squirrel dear."

But the little squirrel said
From his hollow tree:
"Oh! no, no! I'd rather far
Live here and be free!"



So my cage is empty yet,
And the wheel is still;
But my little basket here
Oft with nuts I fill.

If you like, I'll crack the nuts,
Some for you and me,
For the squirrel has enough
In his hollow tree.

THE SQUIRREL.

EMILIE POULSON.

CORNELIA C. ROESKE.

1. "Lit-tle Squirrel, liv-ing there In the hol-low
 2. "Lit-tle Squirrel, I will bring In my bas-ket
 3. So my cage is emp - ty yet And the wheel is

tree, I've a pret - ty cage for you; Come and live with me! You may turn the
 here Ev - ery day a feast of nuts! Come then, squir-rel dear." But the lit - tle
 still; But my lit - tle bas - ket here Oft with nuts I fill. If you like, I'll

lit - tle wheel—That will be great fun! Slow-ly round, or ver - y fast If you fast-er run."
 squir-rel said From his hol-low tree: "Oh! no, no! I'd rath-er far Live here and be free."
 crack the nuts, Some for you and me, For the squir-rel has enough In his hol-low tree.

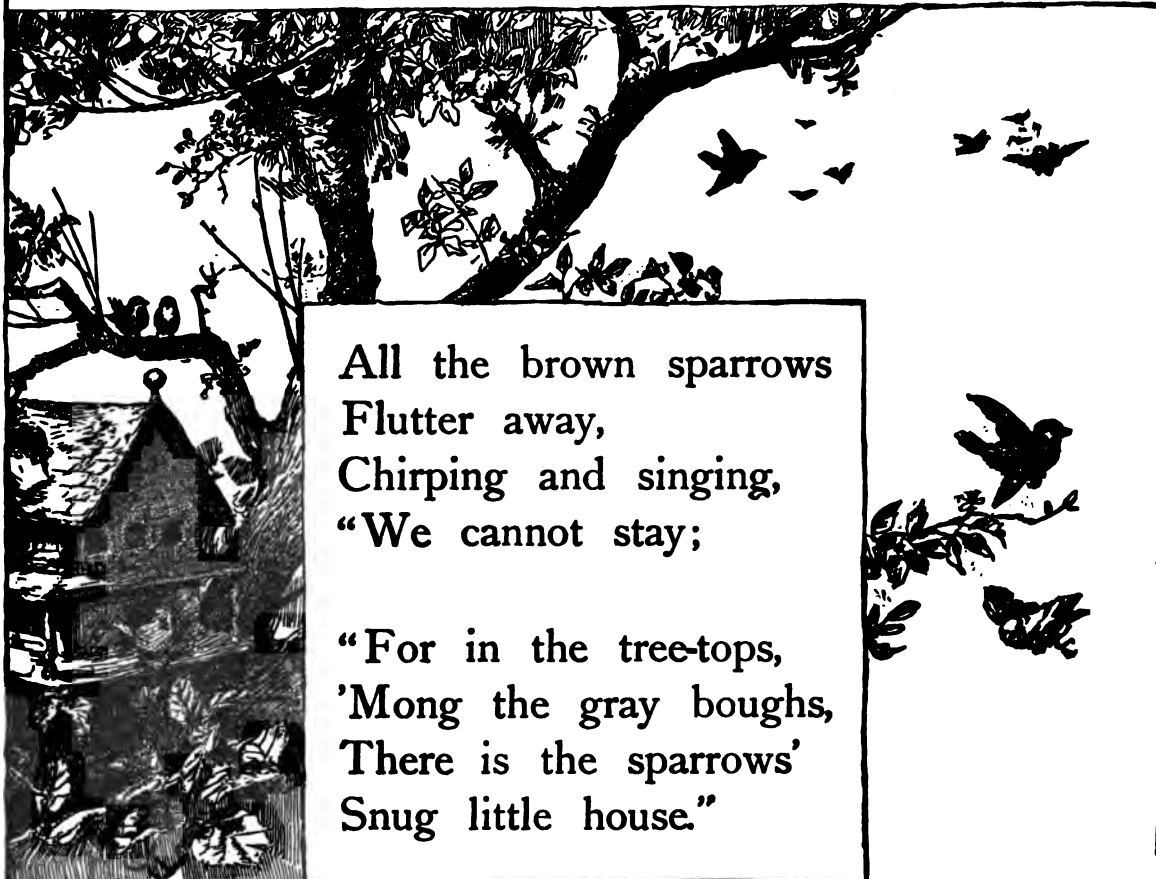




"Here is some water,
Sparkling and clear;
Come, little sparrows,
Drink without fear.



"If you are tired,
Here is a nest;
Wouldn't you like to
Come here to rest?"



All the brown sparrows
Flutter away,
Chirping and singing,
"We cannot stay;

"For in the tree-tops,
'Mong the gray boughs,
There is the sparrows'
Snug little house."



THE SPARROWS.

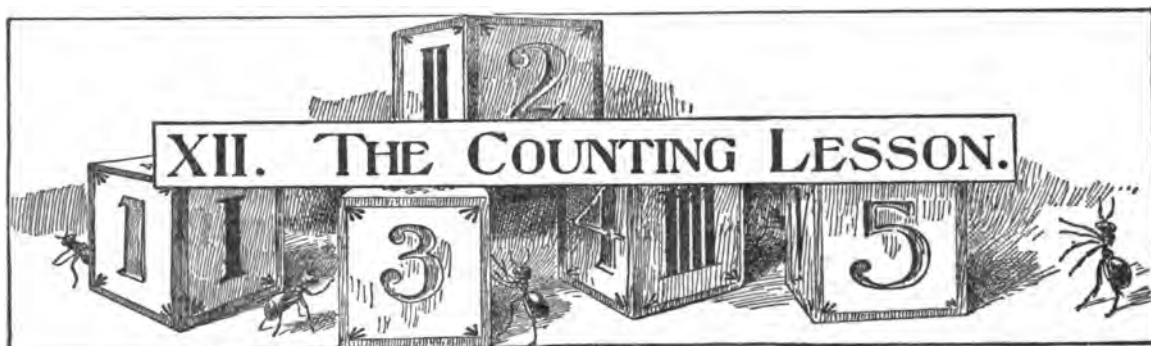
EMILIE POULSSON.

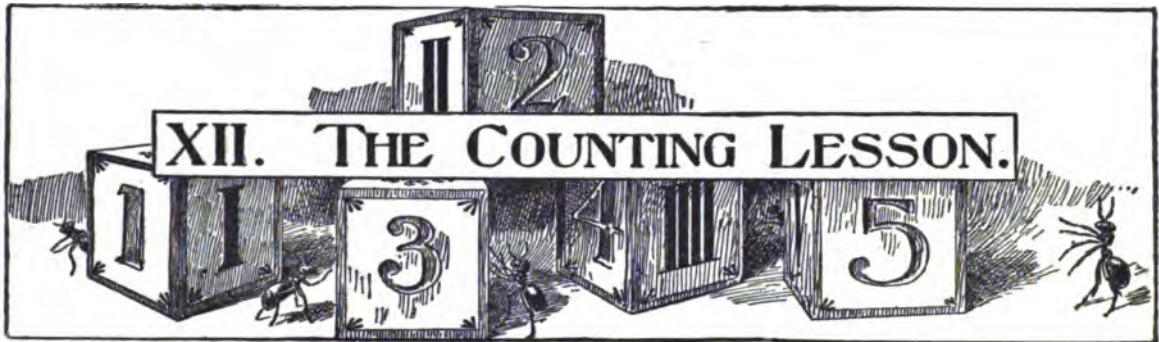
O. C. ROSEN.

1. "Lit - tle brown spar - rows, Fly - ing a - round, Up in the tree - tops,
 2. "Here is some wa - ter, Spark-ling and clear; Come, lit - tle spar - rows,
 3. All the brown spar - rows Flut - ter a - way, Chirp-ing and sing - ing,

Down on the ground, Come to my window, Dear spar - rows, come!
 Drink with-out fear. If you are tired, Here is a nest;
 "We can - not stay; For in the tree - tops, 'Mong the gray boughs,

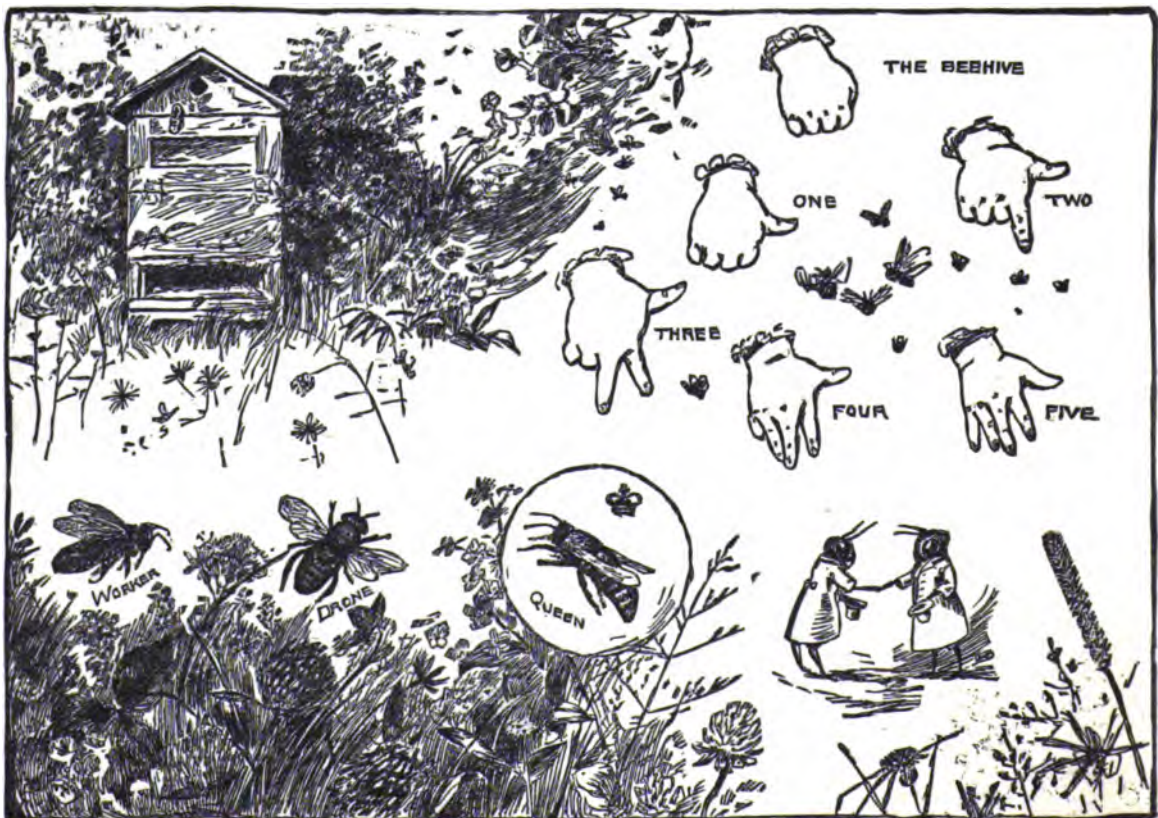
See! I will give you Man-y a crumb."
 Wouldn't you like to Come here and rest?"
 There is the spar - rows' Snug lit-tle house."





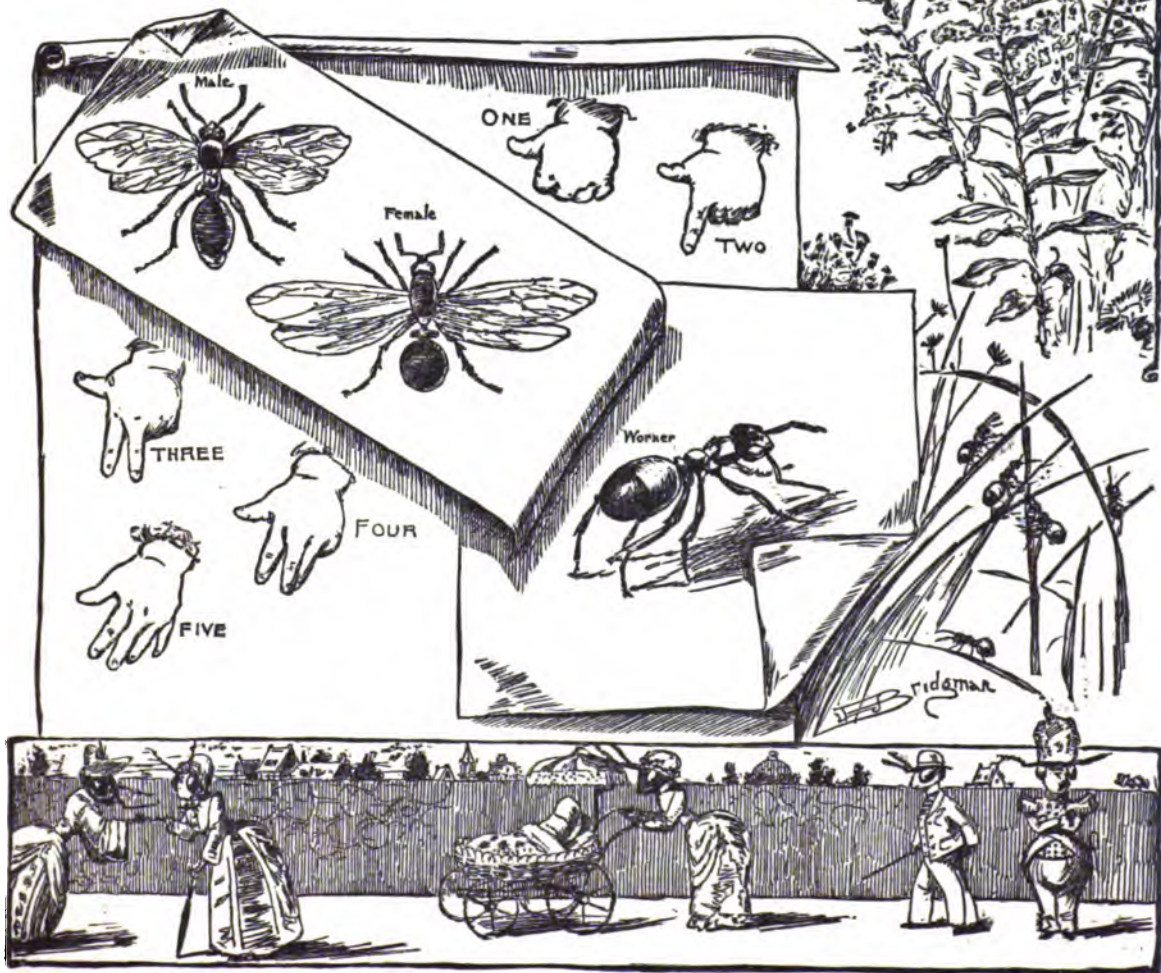
(Right hand.)

Here is the beehive. Where are the bees?
 Hidden away where nobody sees.
 Soon they come creeping out of the hive —
 One! — two! — three! four! five!



(*Left hand.*)

Once I saw an ant-hill
 With no ants about;
 So I said, "Dear little ants,
 Won't you please come out?"
 Then as if the little ants
 Had heard my call —
 One! two! three! four! *five* came out!
 And that was all!



THE COUNTING LESSON.

EMILIE POULSSON.

C. C. ROESKE.

1ST VERSE.

1. Here is the beehive. Where are the bees? Hid-den a - way where no-bod-y sees.

The musical notation for the first verse consists of a treble and bass staff in 3/4 time. The melody is in G major, starting on G4. The bass line is a simple accompaniment of chords and single notes.

Soon they come creep-ing out of the hive— One!— two!— three! four! five!

The musical notation continues on a new line. The melody rises to a peak on 'five!' and then descends. The bass line continues with a steady accompaniment.

2ND VERSE.

2. Once I saw an ant . hill With no ants a - bout; So I said,

The musical notation for the second verse begins on a new line. The melody is in G major, starting on G4. The bass line is a simple accompaniment of chords and single notes.

"Dear lit-tle ants, Won't you please come out?" Then as if the lit - tle ants Had

The musical notation continues on a new line. The melody is in G major, starting on G4. The bass line is a simple accompaniment of chords and single notes.

heard my call — One! two! three! four! /~~five~~ came out! And that was all!

The musical notation concludes the second verse on a new line. The melody ends on a whole note G4. The bass line ends with a final chord. The piece concludes with a double bar line.

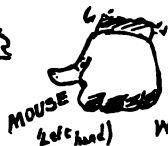
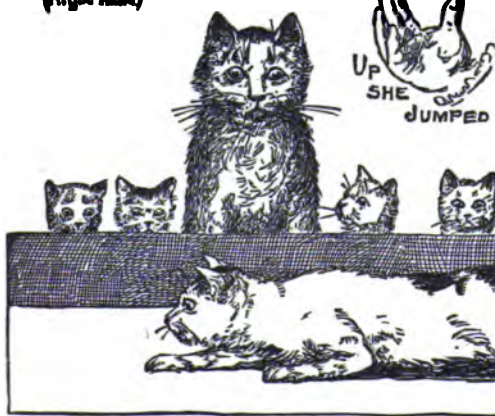




Mrs. Pussy, sleek and fat,
With her kittens four,
Went to sleep upon the mat
By the kitchen door.



Mrs. Pussy heard a noise —
Up she jumped in glee:
“Kittens, maybe that’s a mouse!
Let us go and see!”



Creeping, creeping, creeping on,
Silently they stole;
But the little mouse had gone
Back within its hole.



"Well," said Mrs. Pussy then,
 "To the barn we'll go;
 We shall find the swallow there
 Flying to and fro."



So the cat and kittens four
 Tried their very best;
 But the swallows flying fast
 Safely reached the nest!



Home went hungry Mrs. Puss
 And her kittens four;
 Found their dinner on a plate
 By the kitchen door.

Mrs. Puss said, "Meow! To chase
 Birds and mice is fun;
 But I'm glad that dinner-plates
 Cannot fly or run!"



MRS. PUSSY'S DINNER.

EMILIE POULSSON.

O. C. ROSSER.



2 Mrs. Pussy heard a noise —
Up she jumped in glee:
"Kittens, maybe that's a mouse!
Let us go and see!"

5 So the cat and kittens four
Tried their very best;
But the swallows flying fast
Safely reached the nest!

3 Creeping, creeping, creeping on,
Silently they stole;
But the little mouse had gone
Back within its hole.


6 Home went hungry Mrs. Puss
And her kittens four;
Found their dinner on a plate
By the kitchen door.

4 "Well," said Mrs. Pussy then,
"To the barn we'll go;
We shall find the swallows there
Flying to and fro."

7 Mrs. Puss said, "Meow! To chase
Birds and mice is fun;
But I'm glad that dinner-plates
Cannot fly or run!"



XIV. HOW THE CORN GREW.



XIV. HOW THE CORN GREW.

There was a field that waiting lay,
All hard and brown and bare;
There was a thrifty farmer came
And fenced it in with care.



Then came a plowman with his plow;
From early until late,
Across the field and back again,
He plowed the furrows straight.

The harrow then was brought to make
The ground more soft and loose;
And soon the farmer said with joy,
"My field is fit for use."



For many days the farmer then
Was working with his hoe;
And little Johnny brought the corn
And dropped the kernels—so!

And there they lay, until awaked
By tapping rains that fell,
Then pushed their green plumes up
to greet
The sun they loved so well.



Then flocks and flocks of hungry crows
Came down the corn to taste;
But ba-ang!—went the farmer's gun
And off they flew in haste.

Then grew and grew the corn, until,
When autumn days had come,
With sickles keen they cut it down,
And sang the "Harvest Home."



HOW THE CORN GREW.

EMILIE POULSSON.

CORNELIA C. ROSSER.

1. There was a field that wait-ing lay, All hard and brown and bare; There

was a thrif - ty farm - er came And fenced it in with care, There

was a thrif - ty farm - er came And fenced it in with care.

2 Then came a ploughman with his plough;
From early until late,
Across the field and back again,
He ploughed the furrows straight.

3 The harrow then was brought to make
The ground more soft and loose;
And soon the farmer said with joy,
"My field is fit for use."

4 For many days the farmer then
Was working with his hoe;
And little Johnny brought the corn
And dropped the kernels — so!

5 And there they lay, until awaked
By tapping rains that fell,
Then pushed their green plumes up to greet
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6 Then flocks and flocks of hungry crows
Came down the corn to taste;
But ba-ang! went the farmer's gun,
And off they flew in haste.

7 Then grew and grew the corn, until,
When autumn days had come,
With sickles keen they cut it down,
And sang the "Harvest Home."

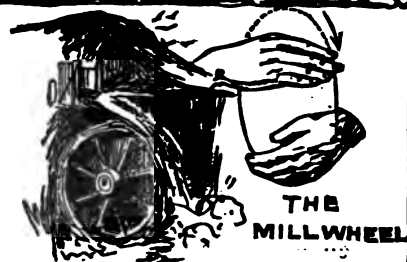




A merry little river
Went singing day by day,
Until it reached a mill-dam
That stretched across its way.

And there it spread its waters,
A quiet pond, to wait
Until the busy miller
Should lift the water-gate.

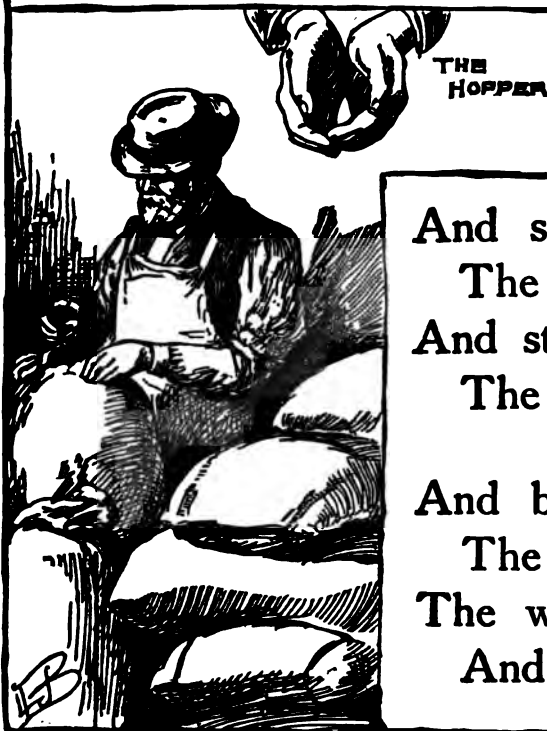
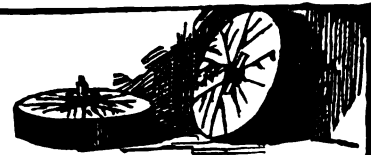
Then, hurrying through the gateway,
The dashing waters found
A mighty millwheel waiting,
And turned it swiftly round.



But faster turned the millstones
Up in the dusty mill,
And quickly did the miller
With corn the hopper fill.

And faster yet and faster
The heavy stones went round,
Until the golden kernels
To golden meal were ground.

"Now fill the empty hopper
With *wheat*," the miller said;
"We'll grind this into flour
To make the children's bread."



And still, as flowed the water,
The mighty wheel went round;
And still, as turned the millstones,
The corn and grain were ground.

And busy was the miller
The livelong day, until
The water-gate he fastened,
And silent grew the mill.

THE MILL.

EMILIE POULSSON.

CORNELIA C. RORSKE.

1. A mer - ry lit - tle riv - er Went sing - ing day by day, Un - til it reached a

mill - dam That stretched a - cross its way. And there it spread its wa - ters, A

qui - et pond, to wait Un - til the bu - sy mil - ler Should lift the wa - ter gate.

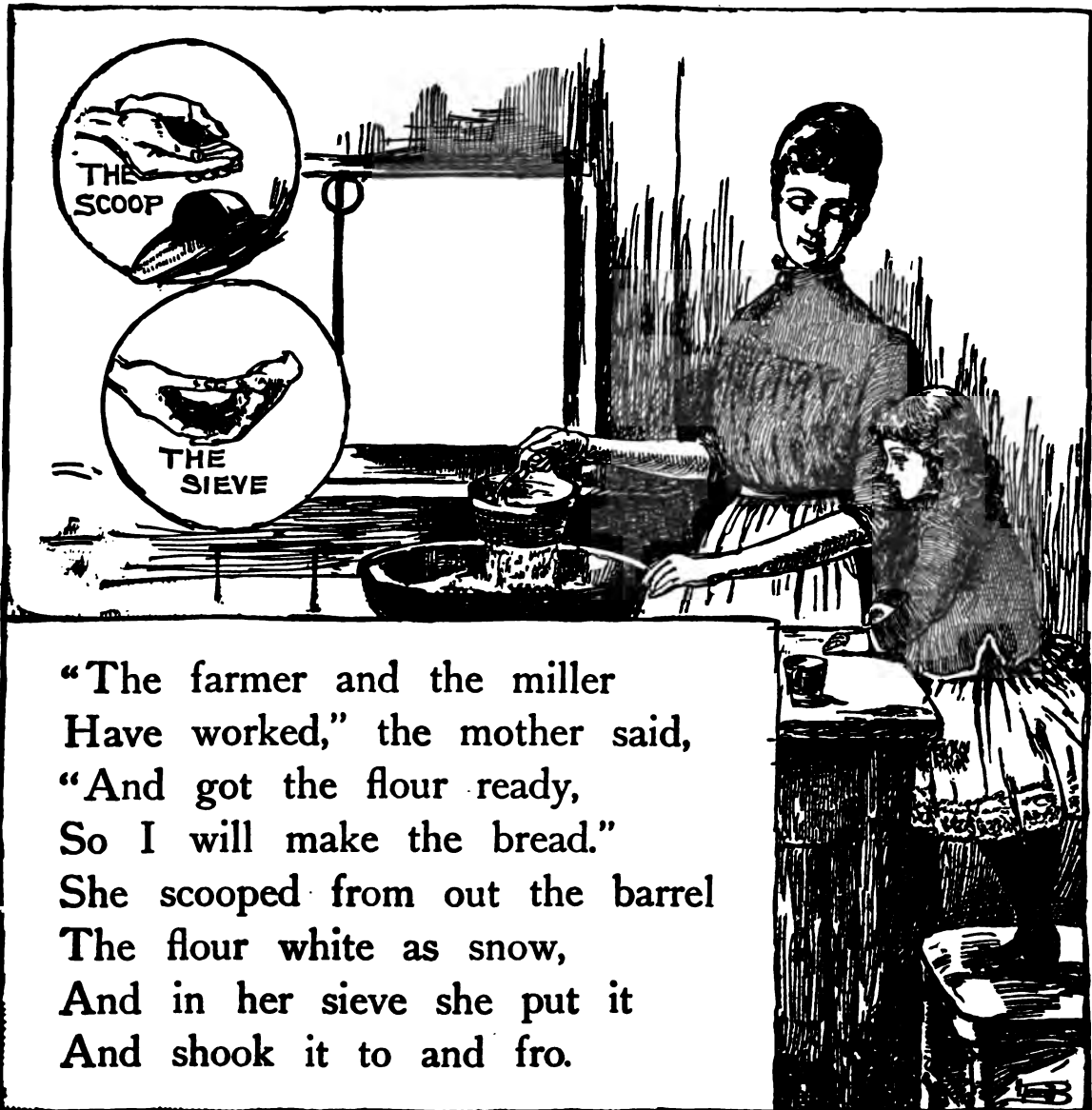
2 Then, hurrying through the gateway,
The dashing waters found
A mighty millwheel waiting—
And turned it swiftly round.
But faster turned the millstone
Up in the dusty mill,
And quickly did the miller
With corn the hopper fill.

3 And faster yet and faster
The heavy stones went round,
Until the golden kernels
To golden meal were ground.

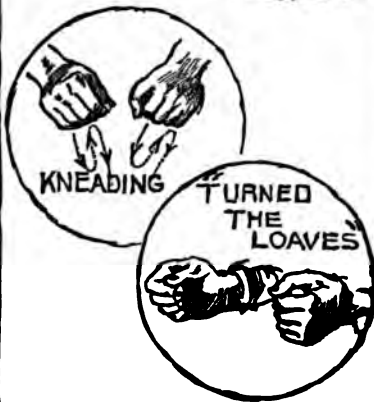
"Now, fill the empty hopper
With *wheat*," the miller said;
"We'll grind this into flour
To make the children's bread."

4 And still, as flowed the water,
The mighty wheel went round;
And still, as turned the millstones,
The corn and grain were ground.
And busy was the miller
The livelong day, until
The water gate he fastened,
And silent grew the mill.





Then in the pan of flour
A little salt she threw;
A cup of yeast she added,
And poured in water, too.
To mix them all together
She stirred with busy might,
Then covered it and left it
Until the bread was light.



More flour then she sifted
And kneaded well the dough,
And in the waiting oven
The loaves of bread did go.
The mother watched the baking,
And turned the loaves, each one,
Until at last, rejoicing,
She said, "My bread is done!"

MAKING BREAD.

EMILIE POULSSON.

O. C. ROSEN.

1. "The farm-er and the mil-ler Have work'd,"the mother said, "And got the flo - ur

read - y, So I will make the bread." She scooped from out the bar - rel The

flo-ur white as snow, And in her sieve she put it And shook it to and fro.

2 Then in the pan of flour
 A little salt she threw;
 A cup of yeast she added,
 And poured in water, too.
 To mix them all together
 She stirred with busy might,
 Then covered it and left it
 Until the bread was light.

3 More flour then she sifted
 And kneaded well the dough,
 And in the waiting oven
 The loaves of bread did go.
 The mother watched the baking,
 And turned the loaves, each one,
 Until at last, rejoicing,
 She said, "My bread is done!"

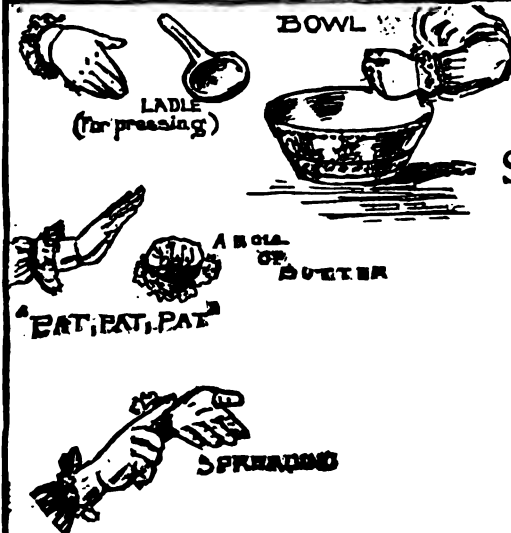




Skim, skim, skim,
With the skimmer bright ;
Take the rich and yellow cream,
Leave the milk so white.

Churn, churn, churn,
Now 'tis churning day ;
Till the cream to butter turn
Dasher must not stay.

Press, press, press;
All the milk must be
From the golden butter now
Pressed out carefully



Pat, pat, pat;
Make it smooth and round.
See! the roll of butter's done —
Won't you buy a pound?

Taste, oh! taste,
This is very nice;
Spread it on the children's bread,
Give them each a slice.

MAKING BUTTER.

BENJAMIN FOULDS.

G. A. ROSS.



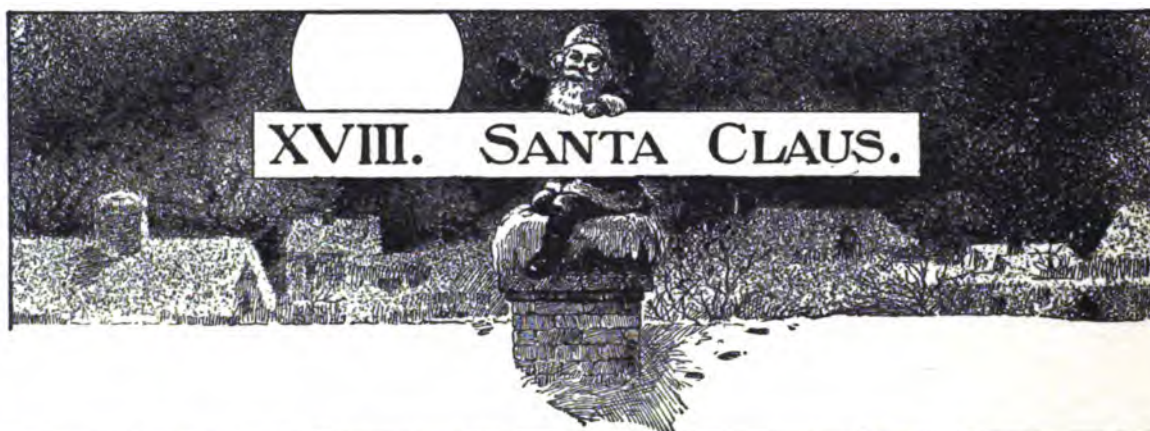
2 Churn, churn, churn,
Now 'tis churning day;
Till the cream to butter turn
Dasher must not stay.

3 Press, press, press;
All the milk must be
From the golden butter now
Pressed out carefully.

4 Pat, pat, pat,
Make it smooth and round.
See! the roll of butter's done—
Won't you buy a pound?

5 Taste, oh! taste,
This is very nice.
Spread it on the children's bread,
Give them each a slice.





XVIII. SANTA CLAUS.



O, clap, clap the hands,
And sing out with glee!
For Christmas is coming
And merry are we!

PAIR
OF REINDEER



IN SECOND AND
FOURTH VERSES

CLAPPING

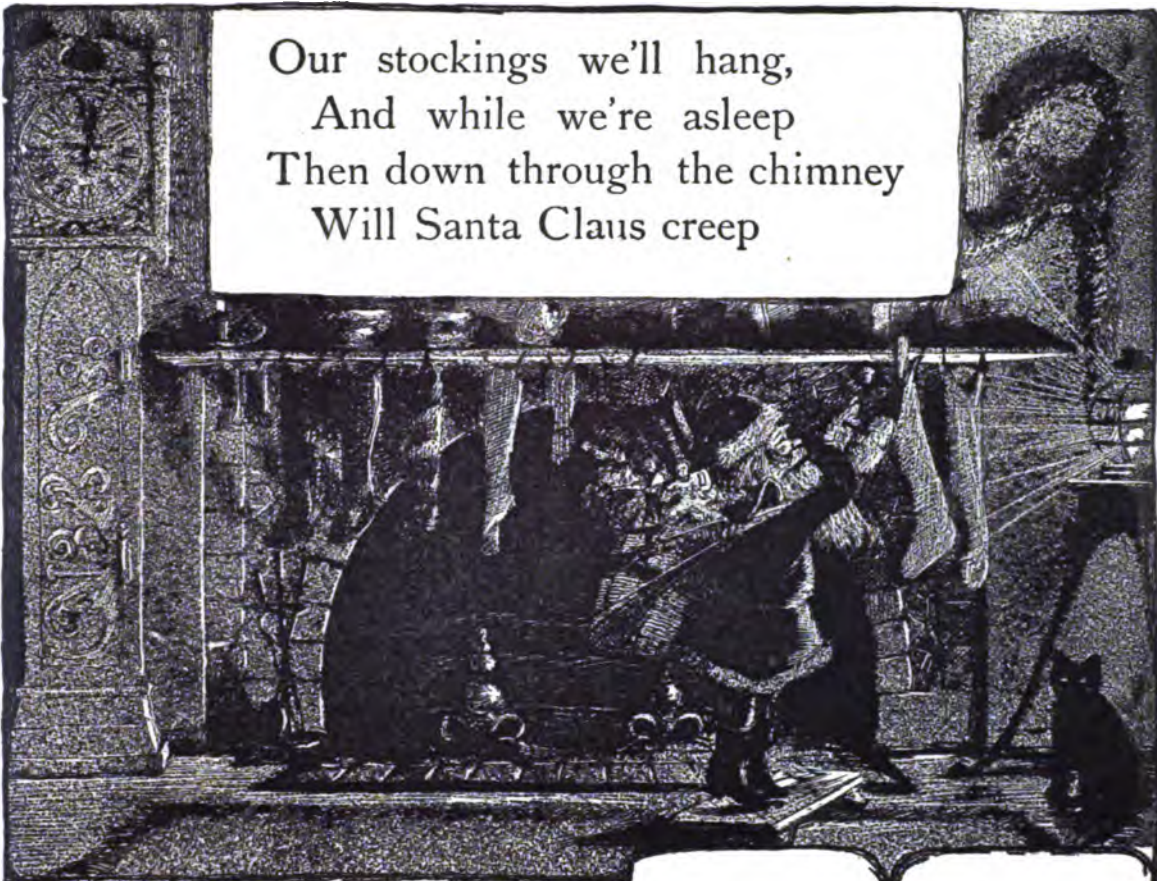


THROUGH THE FIRST
AND LAST VERSES



Now swift o'er the snow
The tiny reindeer
Are trotting and bringing
Good Santa Claus near.

Our stockings we'll hang,
And while we're asleep
Then down through the chimney
Will Santa Claus creep



He'll empty his pack,
Then up he will come
And, calling his reindeer,
Will haste away home.



DOWN THE
CHIMNEY



UP HE WILL
COME

Then clap, clap the hands!
And sing out with glee,
For Christmas is coming
And merry are we!

SANTA CLAUS.

EMILE POULASSE.

CORNELIA C. ROSSER.

1. O, clap, clap the hands, And sing out with glee! For
 2. O, clap, clap the hands, And sing out with glee! For
 3. O, clap, clap the hands, And sing out with glee! For

Christ - mas is com - ing and mer - ry are we! Now swift o'er the snow The
 Christ - mas is com - ing and mer - ry are we! Our stock - ings we'll hang, And
 Christ - mas is com - ing and mer - ry are we! He'll emp - ty his pack, Then

ti - ny rein - deer Are trot - ting and bring - ing Good San - ta Claus near.
 while we're a - sleep Then down thro' the chim - ney Will San - ta Claus creep.
 up he will come And, call - ing the rein - deer, Will haste a - way home.



